

Sunny Nation Meeting on 9/9/75

B7

Prog suggestions

Dan Fog. (an american - been a cop, a lawyer
a district attorney - has been a
huck).

Armed 45/50 wrote a book Criminal Investigation
Living in the west with his second youngest wife
now offered & accepted the chair of criminology at an Oxford college.

thriller.
City, glossy - he is in contact thro his lab. that police use with
local police & thro fellow dons with government, higher stratos
of civil service etc.

A continuing British interest.

evading Boys Own / Kidult sci-fi). A space western - adventure.
a modern swash buckler.

Blakes Seven

(transported).

group of villains being escorted onto a rocket ship (which goes astray
& lands on an alien planet whose inhabitants are planning to
invade & destroy earth.

Possibly live underground.

Common a pilot script.

CB/ 4403

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **Head of Series Drama Television**Room No. & Building: **5078 TC**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **11 September 1975**I would like to commission the following Original/ ~~Dramatisation/Adaptation/Translation~~~~Project No:~~

Expenditure No:

02255/0616

Series Title and code:

PILOT SCRIPT

Target Delivery Date:

t.b.a.

Title:

BLAKE'S SEVEN

Producer:

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet.

Length:

FIFTY MINUTES

Notes re Fee etc:

Agent: **Roger Hancock**Signed.....
(Producer).....
(Script Editor)*Roger Hancock*

From: Assistant Head of Copyright

Room No. &
Building:

307, 16 Lang. St.

Tel.
Ext.:

date:

1.10.75

Subject: poss. new series

Brief of:

11.9.75

To: Head of Series.D.Tel.

Copy to:

H.TEL.S.U.
O.SERIES.D.TEL.

Terms have been agreed as follows:-

Author: Terry Nation

Basic fee:

£

Title: "BLAKE'S SEVEN"

Type of Agreement:

Guild Series C

~~Project~~ Expenditure No: 2255/0616

Overseas Rights:

" " "

Duration: 50-minutes

The fee is payable half now and half on acceptance.

Please let me have details of delivery and acceptance in due course.

(Ben Travers)

CB/ 4410

COMMISSIONING BRIEF

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **Head of Series, Drama Television**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **4th June 1976**

I would like to commission the following

Original/ ~~Dramatisation~~/Adaptation/Translation

Project No: 02256/0425 Expenditure No: 02256/0425	Series Title and code: EPISODE TWO
Target Delivery Date: 16.8.76	

Title:

BLAKE'S SEVEN

Producer:

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet.

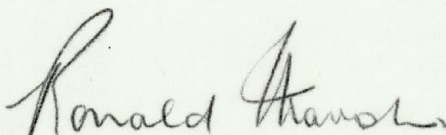
Length:

FIFTY MINUTES

Notes re Fee etc:

Agent: **Roger Hancock**

Signed



(Producer)

(Script Editor)

From: Assistant Head of Copyright

Room No. &

Building: 307, 16 Lang. St. Ext:

Date

24.6.76

SUBJECT

BLAKE'S SEVEN

Brief of:

4.6.76

To:

H.Series.D.Tel.

Copy to:

H.Tel.S.U.

O.Series.D.Tel.

Terms have been agreed as follows:

Author:

Terry Nation

Basic Fee:

£

Title:

Episode 2 (untitled)

Type of Agreement:

Guild Series C

~~Project~~/Expenditure No: 022560425

Overseas rights:

" " "

Duration: 50-minutes

The fee is payable half on agreement and half on acceptance.

Please let me have details of delivery and acceptance in due course

BEN TRAVERS

(Ben Travers)

7
2
8
4

CB/ 4425

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: Head of Series, Drama, Television

Room No. & Building: 5078 T.C.

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.

Date: 12.11.76

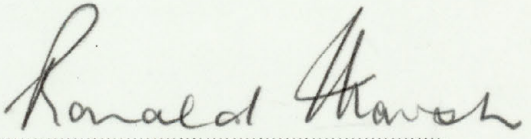
I would like to commission the following

Original/Dramatisation/Adaptation/Translation

XXXXXX Expenditure No: Project No: 02256/0528	Series Title and code: EPISODE THREE
Target Delivery Date: 12.12.76.	
Title: BLAKES SEVEN	
Producer:	Author: TERRY NATION
Theme: Adventure Story set in the future on an alien planet	
Length: fifty two minutes	
Notes re Fee etc:	

Agent: Roger Hancock

Signed


(Producer)

(Script Editor)

CB/ 4427

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: Head of Series, Drama, Television

Room No. & Building: 5078 T.C.

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.

Date: 12.11.76

I would like to commission the following

Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~~~Project No:~~ Expenditure No:

02256/0529

Series Title and code:

EPISODE FOUR

Target Delivery Date:

17.1.77.

Title:

BLAKE'S SEVEN

Producer:

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

Length:

fifty two minutes

Notes re Fee etc:

Agent: Roger Hancock

Signed

Ronald Marsh

(Producer)

(Script Editor)

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: Head of Series, Drama, Television

Room No. & Building: 5078 T.C.

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.

Date: 12.11.76.

I would like to commission the following

Original/ ~~Dramatisation~~ Adaptation/ Translation~~XXXXXXXX~~ Expenditure No:

Project No:

02256/0530

Series Title and code:

EPISODE FIVE

Target Delivery Date:

14.7.77.

Title:

BLAKE'S SEVEN

Producer:

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

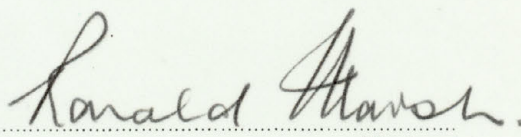
Length:

FIFTY TWO MINUTES

Notes re Fee etc:

Agent: Roger Hancock

Signed


(Producer)

(Script Editor)

CB/ 4470

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **Head of Series, Drama, Television**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **12.11.76**

I would like to commission the following

Original/Dramatisation/Adaptation/Translation

~~Project No:~~ Expenditure No:**02256/ 0531**

Series Title and code:

EPISODE SIX

Target Delivery Date:

14.3.77

Title:

BLAKE'S SEVEN

Producer:

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

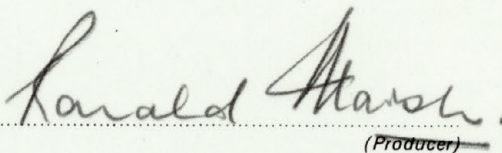
Length:

FIFTY TWO MINUTES

Notes re Fee etc:

Agent: Roger Hancock

Signed



(Producer)

(Script Editor)

CB/ 4471

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: Head of Series, Drama, Television

Room No. & Building: 5078 T.C.

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.

Date: 12.11.76

I would like to commission the following

Original/ ~~Dramatisation~~ Adaptation/ Translation

Project No: Expenditure No: Series Title and code:

02256/ 0532

EPISODE SEVEN

Target Delivery Date:

14.4.77

Title:

BLAKE'S SEVEN

Producer:

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

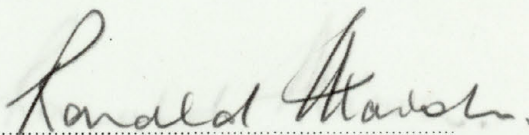
Length:

FIFTY TWO MINUTES

Notes re Fee etc:

Agent: Roger Hancock

Signed



(Producer)

(Script Editor)

Copy to: H.SERIES.D.TEL.
H.TEL.S.U.
C.A.GEN.D.G.TEL.
O.SERIES.D.TEL.

Reference: 01/CT/BT
Ext:

17th November 1976

Dear Roger,

BLAKES SEVEN : TERRY NATION

We want to press on with this series by commissioning Terry Nation to write the scripts for Episodes 3 to 7 and I enclose Contracts to cover this commission. Head of Series intention is to make this a strand of 13 episodes. Terry will be asked to write further scripts, in addition to the first 7, but it is likely that other writers will in due course be commissioned. We have received and have not yet obtained a licence in Terry Nation's format and characters and of course will wish to do so, but I think it sensible at the moment to press on with the scripts and then deal with the question of the format before we contract other writers.

Please let me know if this is O.K. and sign and return one copy of each of the Contracts.

Yours sincerely,

(Ben Travers)
Assistant Head of Copyright

Roger Hancock Esq.,
Roger Hancock Ltd.,
8 Waterloo Place,
Pall Mall,
London, SW1Y 4AW.

ENCL.

PW

Copy to: Ronnie Marsh
H.TEL.S.U.
C.A.GEN.D.G.TEL.
O.SERIES.D.TEL.

Reference: 01/CT/BT
Ext:

10th December 1976

Dear Roger,

BLAXES SEVEN/TERRY NATION

In reply to your letter of 8th December we will agree to increase Terry Nation's fee to £ per episode to cover the commissions for scripts for episodes 3 to 7. Please amend your copies of the Contracts and sign and return one copy of each.

Ronnie Marsh confirms that, provided Terry Nation delivers acceptable scripts in accordance with the dates shown on each individual Contract, it will be his intention to commission him to write the further scripts for the series of 13 episodes. Should however, as I said in my letter of 17th November, the BBC wish in due course to also commission other writers, we should like your confirmation that the BBC will be able to acquire, in the normal way, a licence in Terry Nation's format and characters, for fees to be negotiated.

Yours sincerely,

(Ben Travers)
Assistant Head of Copyright

Roger,

Roger Hancock Esq.,
Roger Hancock Ltd.,
8 Waterloo Place,
Pall Mall,
London, SW1Y 4AW.

P.S. I understand that you may wish to alter the delivery dates as shown on the Contracts. Please consult Ronnie Marsh about this who I believe is anxious to have each script by a fixed date. If he O.K.'s with you, different dates to those shown, please alter them on the copies before returning them to me.

Ben.

~~XXXXXX~~

Confirmed
13/12/76

From: Assistant Head of Copyright

**Room No. &
Building:**

307, 16 Lang. St.

**Tel.
Ext.:**

date:

15.12.76

Subject: BLAKES SEVEN

Brief of: 12.11.76

To: H.SERIES.D.TEL.

Copy to: H.TEL.S.U.
O.SERIES.D.TEL.

Terms have been agreed as follows:-

Author: Terry Nation

Basic fee: £ per script

Title: episodes 3 - 7, untitled at present

Type of Agreement: Guild Series C

Project/Expenditure No: 023560528-32

Overseas rights: " " "

Duration: 5 x 50-minutes

The fee is payable 1st half fees for all scripts now, 2nd half fees on acceptance of each script.

Please let me have details of delivery and acceptance in due course.

BEN TRAVERS

(Ben Travers)

CB/ 4479

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **H.Series, D.Tel.**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **21st** 12th April, 1977

I would like to commission the following

Original/~~Dramatisation~~/Adaptation/Translation

Project No:

02247/0587

Series Title and code:

BLAKE'S SEVEN

Target Delivery Date:

30/6/77

Title:

Episode 8

Producer:

David Maloney

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

Length:

52'

Notes re Fee etc:

Agent: Roger Hancock

David Maloney (PRODUCER)
Signed *fm*
(H.Series D.Tel.) (Producer) ~~XXXX~~

(Script Editor)

CB/ 4480

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **H.Series D.Tel.**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **21st** April, 1977

I would like to commission the following

Original/~~Dramatisation~~/Adaptation/Translation

Project No:

02247/0588

Series Title and code:

BLAKE'S SEVEN

Target Delivery Date:

31/7/77

Title:

Episode 9

Producer:

David Maloney

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

Length:

52'

Notes re Fee etc:

Agent: Roger Hancock

David Maloney (Producer)
Signed **for** (Producer)
(H.Series D.Tel.)

(Script Editor)

CB/ 4481

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **H.Series D.Tel.**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **12th April, 1977**

I would like to commission the following

Original/Dramatisation/Adaptation/Translation

Project No: 02247/0589	Series Title and code: BLAKE'S SEVEN
Target Delivery Date: 31/8/77	

Title:

Episode 10

Producer:

David Maloney

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

Length:

32'

Notes re Fee etc:

Agent: Roger Hancock

Signed **David Maloney (Producer)**
for
(H.Series D.Tel.) **(Producer)**

.....
(Script Editor)

CB/ 4429

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **H.Series D.Tel.**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **27th** April, 1977I would like to commission the following Original/Dramatisation/Adaptation/Translation

Project No: 02247/0590	Series Title and code: BLAKE'S SEVEN
Target Delivery Date: 23/9/77	
Title: Episode 11	
Producer: David Maloney	Author: TERRY NATION
Theme: Adventure story set in the future on an alien planet	
Length: 52'	

Notes re Fee etc:

Agent: Roger Hancock

David Maloney (Producer)
Signed *for*
(H.Series D.Tel.) **XXXX** (Producer)

.....
(Script Editor)

COMMISSIONING BRIEF**6350**

- 1 H. Tel. S.U.
2 C.A. (General) Drama Group
3 H. Tel. S.U.

From: **H.Series D.Tel.**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **27th** ~~12th~~ April, 1977I would like to commission the following Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~

Project No: 02247/0591	Series Title and code: XXXXX BLAKE'S SEVEN
Target Delivery Date: 14/10/77	
Title: Episode 12	
Producer: David Maloney	Author: TERRY NATION
Theme: Adventure story set in the future on an alien planet	
Length: 52'	
Notes re Fee etc: Agent: Roger Hancock	

David Maloney (Producer)
Signed **for**
(H.Series D.Tel.)

(Producer)
XXXXX

.....
(Script Editor)

COMMISSIONING BRIEF**6351**

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: **H.Series D.Tel.**Room No. & Building: **5078 T.C.**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.Date: **27th April, 1977**

I would like to commission the following

Original/~~Dramatisation~~/Adaptation/Translation

Project No: 02247/0592	Series Title and code: BLAKE'S SEVEN
Target Delivery Date: 31/10/77	

Title:

Episode 13

Producer:

David Maloney

Author:

TERRY NATION

Theme:

Adventure story set in the future on an alien planet

Length:

52'

Notes re Fee etc:

Agent: Roger Hancock

David Maloney (Producer)
Signed *for*
(H.Series D.Tel.) (Producer)

.....
(Script Editor)

From: Assistant Head of Copyright

Room No. &

Building: 307, 16 Lang. St.

Ext:

Date: 19.5.77

SUBJECT: BLAKES SEVEN

Brief of: 27.4.77

To: H.SERIES.D.TEL

Copy to: H.TEL.S.U.
O.SERIES.D.TEL

Terms have been agreed as follows:

Author: TERRY NATION

Basic fee: £ each

Title: BLAKES SEVEN - Episodes
8 - 13

Type of Agreement: Guild Series C

Expenditure No: 22470587-92

Overseas rights: " "

Project No:

Duration: 6 x 50-minute tv scripts

The fee is payable: total first half fee now, 2nd half fees on acceptance of
each script

Please let me have details of delivery and acceptance in due course.

(Ben Travers)

23rd May 1977.

Roger Hancock, Esq.,
Roger Hancock Limited,
8 Waterloo Place,
Pall Mall,
London, SW1Y 4AW.

Dear Roger,

Terry Nation's BLAKE'S 7

We had a very useful and informative meeting today with David Maloney. He has promised to keep us in the picture on developments and initially I think that we have to arrive at a standardised Title Logo which can be Registered and is identifiable with that used on the programme. It seems early days yet for any real 'visuals' but I do think we ought to work out a promotional blurb to let our trade contacts get their teeth into. Without anything tangible to work on people are liable to lose interest and we shall find ourselves at first tmn with nothing in the pipeline.

We do not seem able to get Lintas or Sales Promotion to commit themselves to any fees at this stage. These 'marketing' type deals require some sort of a presentation to be made for clients. I think, from what David told us, that we ought to be able to concoct a preliminary Plotline Summary bringing in all the points of possible interest. It seems that one 13-part series has been commissioned for transmission around 7 pm on a weekday from Week 1 1978. The original concept of Blake's seven now appears to have come down to Blake himself, five humans (Jenna & Cally being female and Vila, Gan & Avon being male), with a computer called Zen. Blake, being deported by The Federation to Signus Alpha (a Penal Colony), escapes and finds a deserted spaceship which he calls The Liberator. With this he rescues the other five and their adventures begin. Possible items of exploitable value seem to be the special guns they will carry and the 'Teleport' bracelets they will wear. Later in the series an arch-foe appears in Travis, Head of Security for The Federation, who is pursuing Blake. I expect he is very busy, but could Terry knock up a sort of Intro bringing in these points do you think? David has promised to send us synopses of the first three episodes.

Meantime, we have lined up the following options:-

Videomaster (Video Shooting Game); Palitoy (Figures, Board Game, Talking Toys, Vehicles, Painting Sets and Playsuits. Also accessories such as Guns, Communicators etc to be confirmed); Mettoy (Die-cast Model Vehicles); Letraset (Rub-down transfers); World Distributors (1979 Annual); Marshall Morgan & Scott (Colouring & Activity Books); Thos Hope (Jigsaws & Range of Stationery); Thomas Salter (Space Station & Space Laboratory, Kaleidoscopes & Plaster Moulding Kit); Airfix (Plastic Construction Kit); Chad Valley (Toy Projector Set); Austen Projects (Playmats and 2nd option for Jigsaws). In addition the Marketing plays on Ice Cream with Walls and Confectionery (Excdg Ice Cream), Soft Drinks (NOT beverages) and Snack Products (Crisps, Nuts & derivatives) for clients of The Sales Promotion Company. No-one, however, has yet signed up.

Best wishes.

A.D.J.Hanson

Copy: David Maloney ✓

David
Nice to meet you. I found the conversation very useful. This is a quick resume of our plot so far, to keep you in the picture.

DM

Service BBC-1Date of issue 13.9.77

SR

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	29-36

Payee Name	37-64
	Roger Hancock Ltd.,

Un. Cd.	65-66
	29

Address

8 Waterloo Place,
Pall Mall,
London SW1Y 4AW

copy to: D. Maloney
~~H. SERIES.D.TEL.~~
C.A.D.G.TEL.
O.SERIES.D.TEL.

Id.Cd	
1-2	3-4
P6	07

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
	0106		BLAKES SEVEN	
			6 x 50-minute television scripts - being Episodes 8 - 13	
02247/0587		£	2nd $\frac{1}{2}$ fee - Episode 8	
02247/0588		£	2nd $\frac{1}{2}$ fee - Episode 9	

total

Authorisation 

4th October 1977

Dear Mark,

As promised on the telephone I enclose copies of two further scripts of "BLAKE'S SEVEN". I hope you will find these of assistance.

I would also like to confirm the following replies to the questions asked in your letter of 12th September.

1. We have story outlines to date of eight episodes and a copy of these synopses is enclosed. Terry Nation is writing all thirteen episodes of this first series.
2. The producer is David Maloney who has had plenty of experience as a director on "DR. WHO" and other action adventure programmes. The directors are Michael Briant, Pennant Roberts, Vere Lorrimer and Douglas Camfield. Leading artists are Gareth Thomas, Sally Knyvette, Jan Chappell, Paul Darrow, David Jackson and Michael Keating.

Enclosed is a list of credits for all the foregoing people.

3. As I mentioned on the telephone, we have at least in the early episodes avoided the need for complicated special effects. You will recall the highly successful series "STAR TREK" really used only model shots. We have had some good models made but to date have only done a very limited amount of filming. However, I have seen some rushes which look good. In the not too distant future when a film editor joins the production, I hope that we can make a short run of model shots that you could see. The production schedule puts us into the studios in November and we shall commence transmitting the programme in Week 1 or Week 2 of next year.
4. The cost per episode is between £65,000 and £70,000 and we would be looking for a minimum inject of £12,500 per episode.

Looking forward to hearing from you further.

Yours sincerely,

(Ronald Marsh)
Head of Series, Drama, Television

Mark Shelmerdine, Esq.,
MANAGING DIRECTOR,
London Film Productions,
130 Jermyn Street,
London.

AJ
Encs.

1442 BT

Service BBC-1 Date of issue 13.10.77Author if different
from Payee Terry NationCOPYRIGHT DEPARTMENT
PAYMENTS

	29-36
Payee Number	

	37-64
Payee Name	<u>Roger Hancock Ltd.,</u>

	65-66
Un. Cd.	<u>29</u>

Cd.Cd.	Sc.
1-2	3-4
P6	07

Address

8 Waterloo Place,
London, SW1Y 4AW.

Copy to D. Maloney

C.A.D.G.TEL.

O.SERIE.S.DTEL.

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
022470589	0106	£	<u>BLAKES SEVEN</u> <u>6 x 50-minute television scripts - being</u> <u>episodes 8 - 13</u> <u>2nd half fee - Episode 10</u>	

Authorisation 

From: David Maloney, Producer "Blake's Seven"

Room No. &

Building: E80 4 TC

Tel.

Ext.:

date: 18th October 1977

Subject: "BLAKE'S SEVEN": BUDGET

To: H.Series D.Tel.

Copies: Org. Series
P.U.M.

H. SERIES D. TEL.
18 OCT 1977

The budget situation on "Blake's Seven" has deteriorated rapidly since our block filming finished and the visual effects charges have finally arrived. (These costs could never be estimated because in the words of Visual Effects Organiser, Ann Baugh, "you either get an estimate or the show done".

Despite having kept back £24,000 in reserve up to Part 5 this is now eroded and the Visual Effects allocation for the series is spent by the end of Part 1 and we cannot afford to film at all beyond Part 8.

Therefore, the £5,000 per episode that Head of Series hopes to raise in co-production money becomes essential for us to continue to be an action space adventure series.

David Maloney

(David Maloney)

Service BBC-1Date of issue 23.11.77

FILE

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	29-36

Author if different
from Payee TERRY NATION

Payee Name	37-64
	<u>Roger Hancock Ltd.,</u>

Un. Cd.	65-66
	<u>29</u>

Cd.Cd.	Sc.
1-2	3-4
P6	07

Address

8 Waterloo Place,
London SW1Y 4AW

c.c.

David Maloney
C.A.D.G.TEL.
O.SERIES.D.TEL.

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
022470590	0106	£	<p><u>BLAKES SEVEN</u></p> <p><u>6 x 50-minute television scripts, being</u> <u>episodes 8 - 13</u></p> <p><u>2nd 1/2 fee - Ep. 11</u></p>	

Authorisation Lover

BBC TELEVISION

H. SERIES D TEL.
9 DEC 1977

MANAGING DIRECTOR

H.D.G.Tel.

copies to: D.M.D.Tel.
C.P.R.M.
H.Co-Prods.Tel.
H.Series D.Tel.
G.M.E.

BLAKE'S SEVEN

We have spoken many times over recent weeks about this series.

I do not accept, from my own information, G.M.E.'s assertion that there is going to be a great surge of interest in science fiction series in America. But that is a matter of argument. What troubles me, as it does other people with whom it has been discussed, is the simple precedent of granting TIME-LIFE world rights. I now understand that TIME-LIFE's strategy is to go for world rights generally in the future. I think we should concede that point when it suits us and not over a special case of this kind, which will give them the entree they need.

I therefore take the view that we should not agree to world rights for TIME-LIFE in respect of their involvement in BLAKE'S SEVEN.

(Alasdair Milne)

7 December 1977
ceh.

From: Head of Drama Group, Television

Room No. &
Building: 5098 T.C.

Tel.
Ext.:

date: 8th December 1977

H. SERIES D. TEL.
H. SERIES D. TEL.
7 DEC 1977

Subject: BLAKE'S SEVEN

To: M.D. Tel.

Copy to: C.BBC-1; D.M.D. Tel.; H.C.Prod. Tel.
H. Series, D. Tel.

I was sorry to hear that it has been decided not to accept the large co-production money offered for the above; most of all, because this is the first time for many years that we have been able to interest Time Life in a long-running series; and if they took Series One, they would very probably go for Series Two. It is precisely in this area of drama that we need extra money. Selling a classic serial is child's play in America, compared to the series.

Moreover, I think that Time Life will always, in future, ask for world rights on any such series.

When this series was accepted by Controller (Bryan, not Bill) it was on the spoken understanding that Ronald and I would obtain a big co-production inject; which we have done. BLAKE'S SEVEN needs this extra money for its unusual backgrounds and models, and it is inevitable that we must now expect an overspend on the production. To do it less well than the many other science fiction series on television would be the greatest pity.

As Enterprises feel so strongly about this matter, would it be unreasonable to ask them to offset some of the overspend?

SHAUN SUTTON

PS

(Shaun Sutton)

From: Head of Series, Drama, Television

**Room No. &
Building:**

5078 T.C.

**Tel.
Ext.:**

date: 16th December 1977

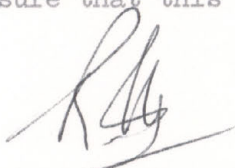
Subject: TERRY NATION: REPLACEMENT SCRIPT

To: David Maloney

David

Further to our conversation about Terry Nation's commissions. Attached you will find two copies of a letter I have received today from his agent Roger Hancock. As you can see Terry has fallen in with our suggestion and I am quite happy for him to be paid two first half fees on the outstanding commissions when you accept the replacement script.

Would you please make sure that this is not overlooked.


(Ronald Marsh)

From: John Davies, Letters Editor, Radio Times

Room No. &
Building:

304, 35 MHS

Tel.
Ext.:

date: 23.1.78

Subject: 'Blakes Seven' letters

To: David Maloney

H. SERIES D. TEL.
23 JAN 1978

Herewith some letters about 'Blakes Seven' that I hope to print in the issue of Radio Times that goes to press tomorrow(Tuesday).

I realise this doesn't give you much time to reply, but if there is anything you would like to say in response to Mr Smith's letter, I would be grateful if you could get in touch by the end of the day.

John Davies

(John Davies)

Head to follow

Ø cannot agree with John Hall's insipid REVIEW (14-20 January, of *Blake's Seven*; my wife and I both found the second episode (9 January BBC1) very gripping.

Our only complaint was the clothes of the boarding party. Surely a spacesuit was needed to go through such a flimsy connecting tube and into a strange abandoned spacecraft?

John A. Jones

Kettering, Northants

More realism, please

Having watched the second episode of *Blake's Seven*, I felt that I had to write and ask when the series will be moved to the children's slot on Saturday mornings.

Spacecraft that billow clouds of smoke all drifting upwards; men walking with great ease along a flexible tube, all this while in space!

Having spent so much time and, one presumes, money on the models, a little more time spent watching the moon take-off and the walk in space by the Americans would have paid off in a little more realism.

Derek R. Smith

Harold Hill, Essex

Dr Who's OK

REVIEW by John Hall, and in particular the criticism of *Doctor Who*; 'overlarge casts of undeveloped character, reeling at each twist of an over-worked plot'. Of course Mr Hall is entitled to his opinion. But if the show is as bad as he would have us believe, why do the BBC waste money on it? Why has it been going for over 15 years, surviving four changes of the title role? And why has the show an audience of 'in excess of 11 million' according to the BBC's last set of figures?

Obviously Mr Hall must have mixed up *Doctor Who* with something he saw - on Rutland Weekend Television, perhaps? For what he describes is not what I and 11 million others see when we watch *Doctor Who*...

J. C. Bain

Hatfield, Herts

'Sci-fi' - ugh!

Regarding John Hall's excellent piece on science fiction or SF in films and TV, may I just say how refreshing it was not to see that horri term 'sci fi' (ugh!) used. Philip Jenkinson please note...

David A. Hardy

Birmingham

David Maloney, Producer "Blake's Seven"

E804 TC

24th January 1978

"BLAKE'S SEVEN" LETTERS

John Davies, Letters Editor, Radio Times

H. SERIES D. TEL.
24 JAN 1978

Thanks to John A. Jones and Derek R. Smith for writing.

The tube connecting the space-ships in Part 2 only looked flimsy. It was double-skinned and pressurised and those going through it carried emergency breathing apparatus in case the abandoned space-ship should contain unbreathable atmosphere. The "men walking with great ease" were treading a specially treated strip and their feet never left it.

The spacecraft that billowed smoke upwards was meant to be still in the planet's atmosphere before the rear rockets operated to power the ship into space.

(David Maloney)

David Maloney, Producer "Blake's Seven"

E804 TC

25th January 1978

DISCUSSION WITH TERRY NATION AND ROGER HANCOCK: 23.1.78

H.Series D.Tel.

Since our discussion with Terry Nation and Roger Hancock on Monday, I have spoken with Chris Boucher about the suggestions that Terry was making at the meeting for the new series of "Blake's Seven".

Chris and I feel that Terry:-

- a) should not have choice of co-writers,
- b) should not have approval of storyline ~~or~~ scripts by other writers,
- c) should not be able to insist that any overall series format has to be adhered to (we may find it expedient to change the format),
- d) should not have a "series devised by" credit if we all devise it together but rather keep to his "series created by" credit.

I would be grateful for your advice on how this is to be straightened out.

(David Maloney)



**Radio
Oxford**

242/254 BANBURY ROAD

OXFORD OX2 7DW

TEL.

TELEX

March 7th 1978.

Dear David,

Further to our telephone conversation today.

I mentioned re. Publicity material on,.. 'Blakes 7', including stills etc., to give away as additional prizes on the Radio Oxford Programme 'The Sunday Joint', to go with the 'Theme music' which will of course be returned to you as soon as we've made a dub... I mentioned that it would be better to contact Tim Mallet on ex. 27, because I'm freelance within B.B.C. local Radio and not always available, as I never really know where I'll be from one moment to the next,.. Tim knows the story, and so I'd be grateful if any further info were passed through him, if I'm not around.

Once again, Thanks for your help and assistance, great programme, and sincerely hope that a new series will be forthcoming, including Sally Knyvette, who's Radio Oxfords current 'Highly Favoured Lady with Producers and S.A's., alike'.....

Regards,..

Alan Roberts

Alan Roberts.

Prog./Presenter/Producer.

AN AUDIENCE RESEARCH REPORT

(WEEK 5)

VR/78/62

BLAKE'S SEVEN

Producer: David Maloney

5: The Web, by Terry Nation

Directed by Michael E. Briant

Monday 30th January, 1978 7.20-8.10pm, BBC-1

1. Size of audience (based on results of the Survey of Listening and Viewing).

It is estimated that the audience for this broadcast was 18.5% of the United Kingdom population. Programmes on BBC-2 and ITV at the time were seen by 0.6% (averaged over Ancestral Voices and Newsday) and 26.4% (averaged over Opportunity Knocks and Coronation Street).

2. Reaction of audience (based on 214 questionnaires completed by 15% of the Viewing Panel).

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
15	48	27	7	3

which gives a Reaction Index of 66. The first four episodes of the series, which were broadcast in Weeks 1 to 4, received RIs of 57, 65, 64 and 67 respectively.

3. Although divided in their reactions to this week's programme reporting viewers nevertheless tended to respond favourably to 'The Web', finding it a well thought out, entertaining and enjoyable episode ('very interesting - this series improves with each episode'). Some it is true did think it amazingly boring, too futuristic or predictable ('usual humanitarian stuff'), but many would appear to agree with the viewers who found it 'a good story which I thoroughly enjoyed'.
4. The characters in the stories were considered to be a good mixture of human types with different conflicting personalities, and therefore quite convincing. It was agreed that as the series progressed each was emerging with his or her own distinctive personality and that Blake in particular was most likeable. There were some who found the characters remote or lacking in subtlety and warmth, and who thought Blake dull and dictatorial, but the majority considered the characters both believable and likeable and found it a pleasant change to see sensible women portrayed in a series of this nature.
5. Both production and special effects were much praised. They were regarded as imaginative and convincing ('thought the costumes and special effects were marvellous'). There were one or two critics who thought the special effects inadequate or cheap looking but the majority would appear to agree with the viewer who was of the opinion that the programme was 'exceedingly well produced'.

Continued/.....

BLAKE'S SEVEN (Continued)

6. The age distribution of the sample was as follows:-

	%
12-19	13
20-29	21
30-49	39
50-64	20
65 or over	7

It is also perhaps interesting to note that almost half of the sample indicated that they watched the programme with one or more children.

7. 79% of the sample saw the whole programme, 11% saw more than half, 4% saw about half, 3% saw less than half and 3% saw very little.

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CG/TEW

Audience Research Department
10th March, 1978

From: David Maloney, Producer "Blake's Seven"

Room No. 8
Building:

E804 TC

Tel.
Ext.:

date: 16th March 1978

TEL.
16 MAR 1978

Subject: "BLAKE'S SEVEN": EPISODE 13: 15.3.78/TC6

To: H. Series

Copies: Org. Series
Sheelagh Rees

"Blake's Seven" did not overrun last night. But it should have done. A short but vital sequence of film was not recorded by 10 o'clock and I asked for a 15 minute overrun to complete. This was refused first by the camera crew and then by the sound crew. Fortunately, with a TK to VT transfer today the missed film can be picked up but an effect that should have been overlaid from studio of a satellite model on to the film has been lost. This was an aspect of the story that particularly excited me when I first read the script as it had considerable innovatory value.

Vere Lorrimer, the director, will try to save the sequence by putting on a spot in the VT edit but the real impact will have gone. I was told after the studio terminated that the Tech. Op.'s refusal to overrun was coloured by a general reaction to a letter that was being discussed, concerning the Tinniswood Report, and that no harm was intended to "Blake's Seven".

Certainly, this confirms my impression held throughout this series that the Tech. Op.'s morale is desperately low. Perhaps a note of this incident can be passed on to those concerned with labour relations.

David Maloney

(David Maloney)

23rd March 1978

Dear Mr. Challis,

Thank you for your note of 14th March with which you enclosed a copy of a letter you had written to the production team of "BLAKE'S SEVEN". It is always encouraging to know that viewers have enjoyed a programme and go to the trouble of writing to tell us so.

I was interested to read your comments on the series as a whole which I have discussed with the producer of the programme, David Maloney.

You say in your letter that you have the feeling that you're looking at a stage set when watching "BLAKE'S SEVEN" and not at the real thing as in "STAR TREK". The initial concept of the spaceship in "BLAKE'S SEVEN" was based on the premise that it was a ship of totally alien design and was therefore not intended to resemble present day design. It was intended to be exotic and extraordinary, rather than resembling the type of design we are accustomed to at the moment.

On the point you make about budgets, it is of course true to say that American series are always made with considerably larger budgets because their potential market for sales is so much greater. We make programmes for our own audience and not primarily with a view to selling the programme abroad. This means that our budgets must be contained within the overall monies we receive to support the whole programme output of the BBC. This inevitably means smaller budgets than we would ideally like to have.

I can tell you one thing that I think you will be pleased to know, that we shall be producing a further 13 episodes later this year and I hope that you will find both the writing for individual characters as well as the performances will improve.

Thank you for writing to us and I hope that you will continue to enjoy "BLAKE'S SEVEN" both during the remainder of this series and throughout the next.

Yours sincerely,

(Ronald Marsh)
Head of Series, Drama, Television

File

Blakes 7

BLAKE 7 Re Visual Effects

From Ian Scoones

VIS/FX Designer

Now that the first series of thirteen episodes has been completed and transmitted I feel it is my duty to itemise certain difficulties, problems and frustrations which have been experienced by both the visual effects designers and their teams of assistants.

There was no doubt that originally "Blake 7" offered a huge potential to boost the importance through contribution of excellent effects both in the miniature model area and the live action sequences on film and in the studio. What happened however, as the series progressed, or rather regressed, and the studio dates got nearer and nearer the transmission dates was compromise - which left a lot of the effects - unconvincing and much to be desired.

One team of effects started off trying to service the commitments of four production teams which was virtually impossible. We eventually found ourselves required on location by one director, in the studio for another, at Ealing by a third, and also trying to obtain complicated model shots for the fourth; all in the same week, and sometimes on the same day!! By episode four a second team was formed which solved some of the problems, but not all.

Blake 7 could have been an effects vehicle - instead, we became the least important area of contribution, with the directors giving least thought to our effort as they thought themselves lucky to even get their own commitments in the can, often with pages being dropped, or changed at the last moment.

So tight was the schedule, that some of the artists were being filmed at Ealing, while other members of the cast were on location while the third director would be at outside rehearsal. All this led eventually to effects props being designed, constructed and either never used, as artists hadn't rehearsed with them, or there was no recording time left to use them, or 'one take' explosions - unrehearsed. Not a professional way to carry on.

My assistants have had to work weekends in order to complete special props - only to find that on the day they were not "seen" by the camera, or used in a way not intended, or worse still, not used at all! This has, apart from a demoralizing effect; a hidden worry to the department as a whole. Comp. leave is accumulated on such shows due to the overtime involved which eventually grinds our man-power to a halt, so other shows either suffer or can't be accepted, as there is literally no one to do them.

My biggest complaint must be directed towards programme planning who presumably had no conception of what extra time, money, and expertise a science fiction series needs in order to lift it out of the common place television serial which does not have "hidden areas"

We now know that Blake 7 was planned and given allocations as another police series - initially visual effects was budgeted with just £50 per programme!! Audiences are getting more and more sophisticated, especially in the science fiction areas of entertainment with such epics as 'Star Wars' and 'Close Encounters' on the big screen, and T.V. series backed by the U.S. on the competitive channel. The planning logic of the B.B.C. is just not good enough, and unless the budget and time is increased for visual effects, we cannot even attempt to compete.

The availability of scripts was another problem. We had to design from original drafts so that work could be started - things were subsequently changed adding extra problems. This was also a

headache to directors - working sometimes a new draft, read at breakfast time, yet we were filming it at Ealing that morning!

This unsatisfactory way of working also led to a terrible lack of continuity by the four directors, all working independently to each other which often involved visual effects. I give for example the call by one director: that every time our liberated gun blasts a piece of maisonary (missing its victim) the wall or pillar should be left half demolished. Fair enough, but when the same gun finds its victim; instead of being spread to the four winds - he falls with a little groan, clutching a small smoking shoulder or stomach!!

For my part, the worst let-down to Blake was the total lack of understanding where model shots were concerned which led to the eventual loss of exterior model shots, both space ships and establishing planet terrains - ever necessary to a good science fiction series.

After episode 3, no model shots were cut together to build up a sequence, instead we just had the odd isolated shot or take used here and repeated there; and as little as possible, with graphic shots often chosen in preference!

Directors when editing never had time to see or select everything that been shot on the effects rolls, cut together for this very purpose. The first likely shot, and certainly not the best arrived at, would be used, and this usually was an ungraded rush print, with the odd wire or model support rod still - showing through, often going out like this on transmission - not even being "tweaked" down electronically.

Indeed, certain improved re-takes of the liberator, were never included on the original effects roll, and therefore never reached the directors in time for inclusion into their particular episodes.

Personally, I've never been so frustrated on any programme made by the B.B.C., by the "corner-cutting" and lack of sympathy in the effects area, in order to get the programme out in time.

As there is another series of "Blake 7" I hope these points will be noted so that things can improve to make "Blake 7" a successful hit series instead of a middle of the road "cardboard space filler", as one critic called it.

The production and vis/fx achieved a lot more only because of dedicated enthusiasm - which was lucky for the programme - but with more planning, time, money, it could have been so much more commercially slicker.

I know I speak for my co-designer and assistants.

IAN SCOONES

(Vis/Fx Designer "Blake 7")

29th March, 1978

From: Sheelagh Rees, P.U.M. "BLAKE'S SEVEN"

Room No. 8
Building:

E.809 TC

Tel.
Ext.:



Subject: "BLAKE'S SEVEN": REASONS FOR OVERSPEND

To: H.Series, D.Tel.

Copy: Org.D.Series
D. Maloney

Further to our conversation this morning, I give below the reasons for the main areas of overspending on Series A:

1. Film
2. Design
3. Scenery
4. Recording

1.

The additional model filming which took place later in the series as a BBC resource on the Ealing stages, when Bray Studios had proved too expensive in cash to continue. Also, the use of additional lighting men when we went to certain locations, i.e. caves, to achieve the effect required. Also, the use of two cameras to save time on location.

2.

Design. Graphics and Visual Effects. Graphics were used to a great extent to help out the script requirements and many effects were achieved quickly and well by using captions in the studio. Unfortunately, these proved more expensive than we realised at the time of commissioning.

Visual Effects. We knew early on that our resource budget (and cash) would not serve, but in the event visual effects provided much of the story and action and indeed in many cases supplanted Action Props which underspent in cash up to and including Episode 12 by £850. The use of Visual Effects staff on location is extremely expensive.

We were, of course, overspent in Designer General Code F. 32 as two designers were injected into the schedule to keep pace with the pressure.

3.

Scenic Servicing. The highest offender. At 20.3.78, overspent on the series of 13 episodes by £41,000. Our manhour usage was not unduly excessive (and designers felt they were in most cases sorely restricted) but Materials and Dressing props were far over the allocation, and the sub-code of G.26 (retention) cost us over £6,000 which had not, as far as I can ascertain, been originally allocated. We had a use of Stock Scenery to over £11,000 in an effort to reduce manhours, which was additional to our our costs included in G.30. I am very pessimistic about containing G.30 on Series B.

4.

Recording. We used recording facilities on two days instead of the one PBE'd, and 3-machine editing instead of two, but I think Series B will be covered in this respect.

S. Rees

(Sheelagh Rees)

3rd April 1978

Dear Julie,

Your letter to Mr. Cotton has been passed to me as Head of the Department that produced the series "BLAKE'S 7".

I was very pleased to read that you did not miss any of the episodes of the series and was sorry to read that you felt your Easter was spoiled when you saw the Liberator apparently blow up.

I say apparently because you may remember that the computer "Orac" had said it could predict the future and it was shortly after that, that a picture of the Liberator appeared to the crew on their Visual Display Unit.

Blake said a little later that what they were looking at was a prediction and this is the important thing to remember when the Liberator exploded. It means that it hasn't yet happened.

Watch the next series for further developments. Blake is not dead. I hope you'll feel better now.

Yours sincerely,

(Ronald Marsh)
Head of Series, Drama, Television

AMCJ

10th April 1978

Dear Tracy,

Mr. Bill Cotton has passed both your letters to me as Head of the Department that produced the series "BLAKE'S 7".

In answer to the question you ask in your first letter, I would say that if members of your Star Trek fan club write to you commenting on "BLAKE'S 7", I can see no reason why you should not publish such letters as you wish in your newsletter.

In response to your request for photographs, I am enclosing copies of those taken of the members of the crew of the Liberator for which there is no charge.

We were all interested to read that you had appeared on BBC Television in "Points West" when you received a telegram from Gene Roddenberry about the new feature film that is to be made of Star Trek. You also asked in your letter to Mr. Cotton if it would be possible for you to see "BLAKE'S 7" being filmed. I know that you will be disappointed with what I have to tell you, because before I worked in television myself I would very much like to have seen programmes being made. We do receive a lot of requests similar to your own and unfortunately we have to say to everyone that it is not possible to allow people into the studios. There are many reasons why we have to say no, not the least of which is the personal safety of visitors.

I hope you will understand and not be too disappointed, at least you will know everyone is in the same boat. Mr. Bill Cotton has asked me to say he was pleased to know that your parents had enjoyed meeting his father and hope that you will be successful in your ambition to become a TV presenter. He would only say that you will have a lot of competition. Hope you will like the photographs.

Yours sincerely,

(Ronald Marsh)
Head of Series, Drama, Television

AMCJ
Enc.

H. SERIES D. TEL.
13 APR 1978

From: Visual Effects Organiser,

Room No. &
Building:

G07 250 Western Avenue,

Tel.
Ext.:

date: 12 April 78

Subject: BLAKE SEVEN - SERIES ONE.

To: R. Marsh - Head of Drama Series.

Copy to. D. Maloney.

Before embarking upon a further series of the above production, and having seen the proposed PBE for same, I think you should have to hand the cost of Visual Effects labour and materials for the first series.

Spreading the costs evenly over 13 episodes, the following figures are reached:-

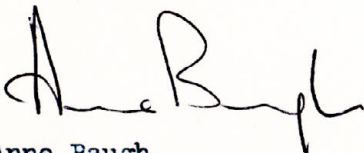
Labour Code F08 790 hrs.
Materials Code 137 £795.

Current PBE's spread in a like fashion average as follows.

Labour Code F08 637 hrs.
Materials Code 137 £454.

A Shortfall of 153 hrs and £341 per episode, on average. 1898 hrs and £4433 for series.

We would appreciate scripts for the forth-coming series at the earliest possible date.



Anne Baugh,
Visual Effects Organiser.

Copy to: David Maloney



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

26th May 1978

Dear Miss Quarton,

Thank you for your letter of 23rd April enclosing some letters from your members with comments on the series "BLAKE'S 7".

As we are about to commence production of a second series I will send your letter and enclosures to our producer, Mr. David Maloney for him to read.

Hoping that you will enjoy the next series of "BLAKE'S 7" as much if not more than the first.

Yours sincerely,

RONALD MARSH

Head of Series, Drama, Television
Dictated by Mr. Marsh and despatched in
his absence by *Anne Jones*. (Secretary)

F

26th May 1978

Dear Anne Lewis,

Thank you for your letter about "BLAKE'S 7" enclosing a list of people who had enjoyed the first series and felt that we should not allow the programme to die.

As you know, a second series is now in preparation and we hope that it will be even more successful than the first so that we can continue with a third series and a fourth and so on.

You mention in your letter the possibility of a club or appreciation society being formed for "BLAKE'S 7" and I am sorry to have to tell you that for a variety of complicated reasons, it is not possible for the BBC to set up or authorise any "official" club or society. However, as there are already a number of sci-fi organisations up and down the country there is no reason why any members should not form their own groups to discuss "BLAKE'S 7". The only thing I have to stress is that no official "seal of approval" can be given to just one group.

Thank you for writing to us and my apologies for not having replied to you sooner but I have had to be away from the office a couple of times during the past few months and have got rather behind with my correspondence.

Hope you'll enjoy the second series of "BLAKE'S 7" even more than the first.

Yours sincerely,

RONALD MARSH

Head of Series, Drama, Television
Dictated by Mr. Marsh and despatched in his
absence by *Anne Jones* (Secretary)

AMCJ

5 JUL 1978

Confidential

AN AUDIENCE RESEARCH REPORT

(WEEK 13)

VR/78/153

BLAKE'S SEVEN
by Terry Nation

Producer: David Maloney

Mondays 2nd January to 27th March, 1978
at various times from 6.00pm, BBC-1

1. Size of audience (based on results of the Survey of Listening and Viewing).

Audiences for the series ranged from 14.1% (Week 2) to 20.9% (Week 6) of the United Kingdom population. Audiences for programmes on the other channels at the same time ranged from 0.3% (Weeks 11 and 12, both averages) to 1.5% (Week 13, Moira Anderson's World of Music) for BBC-2, and from 15.4% (Week 13) to 29.7% (Week 12) both averages, for IIV.

2. Reaction of audience (based on 338 questionnaires completed by 19% of the Viewing Panel).

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
19	46	25	9	1

giving a 'retrospective' Reaction Index of 68. The average for the series obtained from figures for individual episodes was 67.

3. This thirteen-part science fiction series had been generally enjoyed by the majority of reporting viewers, just over half of whom had seen all or most episodes. For at least one in two viewers the plots of episodes seen had been exciting, with the special effects ensuring a sense of realism for this futuristic drama. Just occasionally, critics said the stories had appeared rather 'silly' or too similar to each other from week to week, but for most this series had made enjoyable viewing, and several felt that it had improved as it went on - a fact which can be illustrated by a look at the following table which shows the individual reaction figures for all thirteen episodes:-

<u>Episode No:</u>	<u>Reaction Index</u>
1	57
2	65
3	64
4	67
5	66
6	68
7	67
8	67
9	71
10	68
11	68
12	69
13	70

Continued/.....

BLAKE'S SEVEN (Continued)

4. Viewers were asked to name any characters they had found particularly interesting or uninteresting and, although very many felt that all the main characters had made up an interesting cast, it was very clear where preferences lay: Avon (Paul Darrow) was clear favourite, closely followed by the eponymous hero, Blake (Gareth Thomas). Following somewhat behind, in third place was Jenna (Sally Knyvette) and then Vila (Michael Keating) and Cally (Jan Chappell). Gai (David Jackson) was the most uninteresting character, according to the sample, although a few also put Cally in this category.
5. Throughout the series it appeared that both acting and production had generally well pleased most viewers and when asked whether or not they would like a further series the sample answered as follows:

<u>Further Series</u>	<u>% of sample</u>
Yes, very much	44
Yes, quite	29
Not particularly	20
Definitely not	7

A few viewers, having watched the last episode, wondered how there could be another series after the explosion at the end of this final story. A few of those reporting had intimated that they watched this early evening series because their children wanted to see it and thus, their own reactions were less enthusiastic. However, on the whole, this futuristic drama had entertained most viewers, particularly those who were self-confessed 'science fiction fanatics'.

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Audience Research Department
19th June, 1978

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

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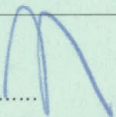
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P6	07

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
022487219	0106	£	<u>BLAKE'S SEVEN (SERIES I)</u> <u>Compilation programme of Episode 12 DELIVERANCE</u> <u>and Ep. 13 ORAC</u> <u>rpt. fee</u>	27.12.78

Passed by 

Certified duly performed on above date(s)

EP: 7. "MISSION TO DESTINY."

F = FILMING.
S = STUDIO.

JAN: 2ND-6TH.

SPECIAL PROP LIST
AND VIS/EX FOR FILMING
AND STUDIO: JAN: 19TH-20.

02247/1527.

1. LIBERATOR GUNS.
2. LIBERATOR BRACELETS.
3. TORCH FOR CALLY. - WORKED FROM LIBERATOR BATTERY PACK.
4. SONA VAPOUR CYLINDER - GAUGE TO READ NEARLY EMPTY.
- F. 5. CABLE + IGNITOR CORD F/X.
6. SMASHED CIRCUITRY TO FIT 4"x2" VOID.
7. LIFE ROCKET INDICATORS
8. 6 ITEMS - "LASER TRANSFER LINKAGE" SPARES.
9. DASSER. (AS IN EP: 4).
10. ORTEGA CONTROL PANEL WITH FLASHING LIGHT - SMASHABLE - FLA
11. " " " " RE-BUILT IN STAGES BY AVON.
12. MICROPHONE FOR ABOVE FOR RAFFORD.
13. PRACTICAL LAMP AND SWITCH FOR ABOVE.
14. DRAWING TOOL FOR CHART BOX - HARD AND SOFT VERSIONS.
15. NAVIGATION CHART BOX - TOP TO BE DRAWN UPON.
16. INSTRUMENTS FOR ABOVE.
17. LIGHT WEIGHT METAL TOOL TO HIT RAFFORD ON HEAD AND SMA
- S. 18. OXYGEN CYLINDERS (AS IN: EP: 2.). CONTROL PAN
19. ORTEGA COMMUNICATOR FOR WALL OF SET.
20. "ISON" CRYSTAL - SMASHED - INSIDE CONTROL PANEL.
21. COLOUR-CODED BAR - KEYBOARD FOR SAFE.
22. METAL BOX / NEUTROSTROPE: 18"x9"x9" IT PULSATES.
23. 2ND BOX - CIGARETTE BOX SIZE + FLASHING LIGHT.
24. COMMUNICATOR - CARCASE
25. ORTEGA GUN - TO FIRE LASER F/X. (MITCH).
26. WRIST TIME PIECE FOR SARA.
27. CABLE BOX ON WALL - DOOR OPEN, CABLE HAVE BEEN SEVERED
28. SONHEIM AND PASCO HAVE THE CARCASE OF A RADIO ON TABLE
29. KENDALL HAS A POCKET COMMUNICATOR. IT BEEPS + SQUEALS
30. CALLY EXAMINES SMALL HAND HELD OXYGEN MASK WIT BUILT IN CYLINDER - WE HEAR "HISS" AS SHE PRESSES BUTTON

EP: 13. "ORAC"

SPECIAL PROP LIST (VIS/EX) AND
SPECIAL EFFECTS FOR FILMING
20TH/24TH FEB AND STUDIO:
13TH/14TH MARCH.

F = FILMING.
S = STUDIO.
M = MODEL FILMING.

02247/1533

1. RING AND GLOVE WITH FINGER GUN, WRIST GUN FOR TRAVIS. (AR).
2. SPACE AGE BINOCULARS FOR TRAVIS.
3. A FOLDING SPACE AGE MATCH CHART FOR SERVALAN.
4. 2 HAND FLASHLIGHTS FOR TRAVIS AND SERVALAN.
5. OBELISK ON SAND DUNET (COULD BE HANGING MINATURE)
6. INVISIBLE FORCE ON ARTISTS (WAXLINE ON GLASS AND SILVER FOIL ON FRAME TO OUTLINE FIGURES).
7. AVON THROWS A ROCK THRU' INVISIBLE FENCE.
8. INT. TUNNELS - A SHAPE SHOWER OF SAND DROPS FROM ROOF
9. AVON PULLS A STONE FACE AND THERE IS A SIGHT CRUMBING OF THE
10. -AND AGAIN, MORE SAND TRICKLES DOWN FROM THE ROOF.
11. HE PULLS ANOTHER STONE AND ROOF CAVE IN - LARGE ROCKS-DUST/
12. TRAVIS FIRES HIS "HAND FINGER GUN AT A PHIDIAN - FINGER SMOKE
13. METAL ROUND SATELLITE HANGING ON WIRE ABOVE ACTOR - ANTENNAE
14. LIGHT BEAM COMES FROM SATELLITE - EXPLOSION ON SAND WHEN
IT HITS - PEPPER'S SHOT + 45° SCATS TO CAMERA + LASER R/X FRO-
REFLECTED GLASS.
15. SATELLITE TURNS ON ITS AXIS AND MOVES BACK THE WAY IT CAME
16. SHINY BLACK COLUMN SEEMS TO VANISH DOWNWARDS INTO SAND -
PIT WITH (FORK LIFT TRUCK) SAND COVERED TRAPULIN ON TOP -
SHOOT IN REVOLVE.
17. TRAVIS HAS A PENCIL LIKE EXPLOSIVE CHARGE - TWIST END TO MINE
18. HOSE EXPLOSION FROM THE CHARGE BY MINOR HOLE COVER - DUST/SMOKE
19. EXPLOSION NE. CARRY'S FEET IN SAND (FROM TRAVIS'S GUN).
20. BLAKE SHOTS SERVALAN ON THE SHOULDER.
21. BLAKE SHOTS TRAVIS' HAND OFF HIS WRIST - SHAKING WIRE REMO
22. NAVIGATION LOT (BLACK BOX) CONTAINS MICRO POWER CELLS RE: EP: 12, POKET
23. CARRY CARRIES A SMALL MICRO - GIGGE COUNTER + DIAL TO READ "DANGER"
24. WRIST ALARM WATCH FOR ENFOR.
25. "ORAC" - LIKE A TV. CHASSIS WITHOUT THE TUBE - CRUDE - TERNHEIT SIZ
WITH 2 LIFTING HANDLET. IT HAS A SCANNER WHICH CAN LIGHT UP.
26. A SMALL MULTI POINTED SOCKET SCAFFED INTO ENFOR'S CHEST.
27. ENFOR LINKS CABLE FROM ORAC TO HIS CHEST SOCKET. DIALS AND GLASS
AND SWITCHES ACTIVA
28. INT. LABORATORY - VARIOUS INSTRUMENTS ON WORK BENCH FLICKER INTO.
29. "TELEPORT CONTROLS ON LIBERATOR MOVE ON THEIR OWN (WORK FROM UNDER
30. CARRY RIFLES THROUGH DAVIS CABINET - PHIALET - BOXES ETC.
31. ENFOR HAS LARGE BAT - PUTS IN PIECES OF EQUIPMENT - "GENERAL SUBBIA
32. PACKAGE OF GLASS PHIALET - THE ANTIDOTE TO THE RADIATION SICKA
33. SMALL DEVICE - ON/OFF SWITCH FOR ORAC - NOT ATTACHED.
34. TRAVIS AND SERVALAN BOTH FIRING GUNS IN "PLANT ROOM" - PLANTS
BEING "SHOT" SMOKE AND EXPLOSIONS.
35. AVON WITH "SOFT" ROCK KILLS A PHIDIAN.
36. AVON PRESSED ORAC CONTROL BUTTON - THUS ACTIVATING IT.
37. "SPACE MASTER ROCKET (RE: EP: 12). IN FLIGHT - IT EXPLODES.
NB - EXPLOSION MUST BE IN FORWARD POSITION ON MODEL.
38. LIBERATOR ACROSS THE SLOWING FACE OF THE PLANET.
39. IMPRESSIVE EXPLOSION AS LIBERATOR BLOWS UP

Black's Seven

Total Cost

GP ① CASH 21504

RESOURCES 91830

TU 113334

Fixed 18222

GRAND TOTAL V/F 131556 GP. ①
? + Stage

$$12 \times \frac{\text{Fixed + Variable}}{54914} = \text{f } 658,968$$

$$\frac{ST}{= 790,524 \div 13}$$

$$= \text{f } 60,809.538 \quad \text{w. Grand total}$$